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COMPOSITIONEN

für die

HARFE

von

WILHELM POSSE

	Mark
Etude (C-dur)	1.50
Lied ohne Worte	— 75
Scherzo	1.25
Angelus! von F. Liszt, arrangirt	2.25
Romanze (F. Liszt gewidmet)	1.50
5 kleine Characterstücke:	
Nr. 1. Menuett (C-dur)	} 1.75
„ 2. Wellenspiel (C-moll)	
„ 3. Am Abend (As-dur)	
„ 4. Lied ohne Worte (C-dur)	
„ 5. Türkischer Marsch (As-moll)	
Valse-Caprice	2.25

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WILHELM POSSE.

Harfe.

Allegro.

p

£

D **H** **D** **H**

1

p

f.

x-

Н б

H

1

*mf**sf**sf*

sf

sJ

sf

First system of musical notation. The treble staff contains a series of eighth-note chords, each marked with a forte (*sf*) dynamic. The bass staff features a single eighth note followed by a whole note. The system concludes with a half note in the treble staff and a whole note in the bass staff, both marked with a forte (*sf*) dynamic.

Second system of musical notation. The treble staff begins with a half note marked *D* and a half note marked *C#*. The bass staff contains a half note marked *C#* and a half note marked *Cb*. The system ends with a half note marked *C#* in the treble staff and a half note marked *C#* in the bass staff.

Third system of musical notation. The treble staff contains a half note marked *pp* and a half note marked *Cb*. The bass staff contains a half note marked *C#* and a half note marked *C#*. The system ends with a half note marked *Cb* in the treble staff and a half note marked *C#* in the bass staff.

Fourth system of musical notation. The treble staff contains a half note marked *ff* and a half note marked *Cb*. The bass staff contains a half note marked *Fb* and a half note marked *Cb*. The system ends with a half note marked *Cb* in the treble staff and a half note marked *Cb* in the bass staff.

Fifth system of musical notation. The treble staff contains a half note marked *Cb* and a half note marked *Fb*. The bass staff contains a half note marked *Cb* and a half note marked *Fb*. The system ends with a half note marked *Cb* in the treble staff and a half note marked *Fb* in the bass staff.

The musical score consists of five systems of piano notation. The first system begins with a *mf* dynamic and includes fingerings (1, 2, 3, 4) and accents. The second system features a *cresc.* marking and *sf* dynamics, ending with a *ff* dynamic and a *Db* chord. The third system starts with a *p* dynamic and includes a *cresc.* marking. The fourth system begins with a *f* dynamic, followed by *p*, *cresc.*, *f*, and *ff*. The fifth system is labeled **TRIO.** and starts with a *pp* dynamic. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

mf

cresc.

sf

ff

Db

p

f

p

cresc.

f

ff

TRIO.

pp

First system of musical notation. The treble clef staff contains a series of ascending eighth notes, mostly beamed in pairs, with some triplets. The bass clef staff contains a series of chords, many of which are marked with fingerings (1, 2, 3) and slurs. The key signature is three flats (B-flat, E-flat, A-flat).

Second system of musical notation. The treble clef staff continues the ascending eighth-note pattern. The bass clef staff contains chords and some single notes, with fingerings and slurs. The key signature is three flats.

Third system of musical notation. The treble clef staff continues the ascending eighth-note pattern. The bass clef staff contains chords and some single notes, with fingerings and slurs. The key signature is three flats.

Fourth system of musical notation. The treble clef staff contains a series of ascending eighth notes, mostly beamed in pairs, with some triplets. The bass clef staff contains a series of chords, many of which are marked with fingerings (1, 2, 3) and slurs. The key signature is three flats. A first ending bracket labeled "1^a" is present at the end of the system.

Fifth system of musical notation. The treble clef staff contains a series of ascending eighth notes, mostly beamed in pairs, with some triplets. The bass clef staff contains a series of chords, many of which are marked with fingerings (1, 2, 3) and slurs. The key signature is three flats. A first ending bracket labeled "2^a" is present at the end of the system.

A musical score for 'The Song of the Lark' by George F. Root. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score consists of two systems. The first system has two measures, and the second system has four measures. The piano accompaniment features a prominent melody in the right hand, often marked with a 'V' (Vibrato) and a 'f' (forte) dynamic. The voice part enters in the second measure of the first system and continues through the second system. The score is printed on aged, yellowed paper.

[illegible]

F# Fb
Ab Ab

scen - do - mol - to *f*

F# A F# A D# H

f dimi -

D# H#

nu - en - do *sf*

ff sf ff sf ff sf sf sf

CATALOGUE DE COMPOSITIONS

HARPE

	M. Pf.		M. Pf.
Backofen, H. Variations sur un Thème favori.	1 —	Labarre, Th. Le Cheval de Bronze, Fantaisie.	2 —
Bochsa, N. C. Petit Souvenir, Fantaisie facile sur la Tyrolienne de l'opéra <i>Guillaume Tell</i> .	1 —	Op. 73.	2 —
Dutertre, V. Fantaisie et Variations sur un Thème original.	2 —	— Les Soirées musicales de <i>Rossini</i> , Fantaisie.	2 —
Godefroid, F. La Danse des Sylphes, Etude caractéristique.	2 —	Op. 75.	2 —
— La Mélancolie, Le Rêve, 2 Etudes caractéristiques.	2 —	— Le Postillon de <i>Lonjumeau</i> , Fantaisie. Op. 78.	2 25
— 3 Morceaux caractéristiques.		— L'Ambassadrice, Souvenirs. Op. 82.	2 —
No. 1. Les Adieux, Romance sans paroles.	1 50	— Fantaisie écossaise, Caprice. Op. 90.	1 75
2. Le Jeune et la Vieille. Dialogue.	1 50	— Nocturne espagnol, grande Fantaisie. Op. 91.	3 25
3. Les Gouttes de Rosée, Andante.	1 50	— Sonate de concert. Op. 92.	2 75
— Ecole mélodique pour la Harpe, Fantaisies sur des chansons favorites de <i>F. Schubert</i> .		— Les Danses nationales de l'Europe, variées.	
No. 1. Quand tu me vois souffrir (Nur wer die Sehnsucht kennt).	1 —	Op. 93. No. 1.	2 75
2. Sois toujours mes seules amours (Sei mir gegrüsst).	1 —	2.	3 25
3. Le Désir (Frühlingssehnsucht).	1 25	— Brasseur de <i>Preston d'Adam</i> , Fantaisie. Op. 94.	2 25
4. Les Ris et les Pleurs (Lachen und Weinen).	1 —	— Le petit Trompette, Fantaisie sur deux motifs de l'opéra <i>Régine</i> . Op. 99.	2 25
5. La Sérénade (Das Ständchen).	1 —	— Les Charmes de Londres, grande Fantaisie sur deux Airs anglais favoris. Op. 100.	2 75
Gounod, Ch. Méditation de <i>Back</i> , Transcription pour la Harpe.	1 —	— Souvenirs de <i>Donizetti</i> , Fantaisie. Op. 101.	3 25
— Méditation de <i>Back</i> . Transcription pour la Harpe et Piano.	1 75	— Récréations musicales de <i>H. Herz</i> , Rondeaux, Variations et Fantaisies sur 24 Thèmes favoris.	
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Labarre, Th. Guillaume Tell, Fantaisie. Op. 44.	2 —	Posse, W. Etude (Ut-maj.)	1 50
— Fra Diavolo, Fantaisie. Op. 46.	2 —	— Romance sans paroles.	— 75
— Le Dieu et la Bayadère, Air de ballet. Op. 50.	1 —	— Scherzo.	1 25
— Le Serment, Fantaisie. Op. 60.	2 —	Premier. Souvenir de l'opéra <i>I Puritani</i> . Op. 43.	1 75
— Le Pré aux Clercs, Fantaisie et Variations. Op. 63.	2 —	— Le Domino noir, Fantaisie. Op. 53.	2 —
— Gustave, Fantaisie. Op. 66.	1 75	— Zanetta. Fantaisie. Op. 59.	2 —
— Lestocq, Fantaisie. Op. 70.	2 —	— Bagatelle sur Les Diamants de la Couronne.	1 75
— I Puritani, Fantaisie. Op. 72.	2 —	Rossini, G. Ouverture de <i>Guillaume Tell</i> , arr. par Bochsa.	1 75
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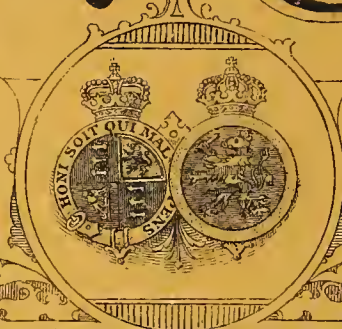
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